February 5, 1941

ASTOR
THEATRE
•
BROADWAY
AT
FORTY FIFTH
STREET
N. Y.
Feb. 1 1941
Please Examine Tickets Before Leaving Window. No Tickets Exchanged or Money Refunded.

Charles Chaplin

with

PAULETTE GODDARD

in

The GREAT DICTATOR

written and directed by

CHARLES CHAPLIN

Released thru United Artists

Studio Personnel

Charles Chaplin — *President*
Alfred Reeves — *Vice-President and General Manager*
Jack Wilson — *Asst. Studio Manager*
Catherine Hunter — *Press Representative*
Lois C. Runser — *Secretary-Treasurer*
O. B. Gooding — *Booking Department*

Production Staff

Producer, Director, Screenplay — *Charles Chaplin*
Photography — *Karl Struss, A.S.C. Rollie Totheroh, I.A.T.S.E.*
Musical Director — *Meredith Willson*
Asst. to Mr. Willson — *Max Terr*
Musical Librarian — *Al Kaye*
Assistant Directors — *Dan James, Wheeler Dryden, Bob Meltzer, Alex Finlayson*
General Assistant — *Henry Bergman*
Art Director — *Russell Spencer*
Sound — *Percy Townsend, Glenn Rominger*
Film Editor — *Willard Nico*
Asst. — *Dick Fritsch*
Laboratory Contact — *Rollin Brown*
Set Decorations — *Ed Boyle*
Props — *Clem Widrig*
Electrical Chief — *Frank Testera*
Construction Foreman — *William Bogdanoff*
Special Effects — *Ralph Hammeras, Jack Cosgrove*
Still Photographer — *William Wallace*
Make-up — *Ed Voight*
Paint Dept. — *Frank Veseley*
Purchasing Department — *Oscar Wright*

Cast

PEOPLE OF THE PALACE

Hynkel, Dictator of Tomania — *Charles Chaplin*

Napaloni, Dictator of Bacteria — *Jack Oakie*

Schultz — *Reginald Gardiner*

Garbitsch — *Henry Daniell*

Herring — *Billy Gilbert*

Madame Napaloni — *Grace Hayle*

Bacterian Ambassador — *Carter de Haven*

PEOPLE OF THE GHETTO

A Jewish Barber — *Charles Chaplin*

Hannah — *Paulette Goddard*

Mr. Jaeckel — *Maurice Moscovich*

Mrs. Jaeckel — *Emma Dunn*

Mr. Mann — *Bernard Gorcey*

Mr. Agar — *Paul Weigel*

AND

Chester Conklin, Esther Michelson
Hank Mann, Florence Wright
Eddie Gribbon, Robert O. Davis
Eddie Dunn, Peter Lynn
Nita Pike

PRINTED IN U.S.A.

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with

PAULETTE GODDARD

in

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written and directed by

CHARLES CHAPLIN

Released thru United Artists

Jeanne Moore
Georgia Wenako
Otto Matthies

Credits

Musical direction by *Meredith Willson*

Assistant Directors

Dan James, Wheeler Dryden, Bob Meltzer

Directors of Photography

Karl Struss A. S. C. — *Roland Totheroh* I. A. T. S. E.

Art Director *J. Russell Spencer*

Film Editor *Willard Nico*

Sound

Percy Townsend, Glenn Rominger

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Nita Pike

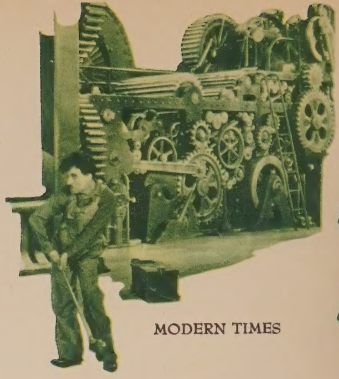
THE PAWNSHOP

Charlie,

CHARLOT,

CARLOS,

Carlitos



MODERN TIMES

EASY STREE

CITY LIGHTS

THE VAGABOND

SHOULDER ARMS

CHARLES SPENCER CHAPLIN, whose name has been translated into almost every language there is and whose cane and derby and over-sized shoes have become the most familiar symbols of laughter the world has ever known, was born in London on April 16, 1889, less than a hundred hours before the birth, across the Channel in Austria, of one Adolf Hitler. It is somehow significant that it was on the fiftieth anniversary of this coincidence that Chaplin began production on "The Great Dictator," his most ambitious comedy to date, and the first all-talking motion picture he has ever made.

In the period between his birth in a back street rooming-house and the release of his latest and probably greatest film, Charlie Chaplin has experienced the extremes of both human poverty and the fame and fortune he enjoys today. His father was a music hall singer; his mother, a gypsy, died when he was a child, and the young Charlie lived a life of almost Dickensian destitution in the slums and dingy shops of London. When his father came to town he used to stand in the wings and watch him, fascinated, and finally picked up enough of the music hall routine to find occasional employment on the stage. One of his first parts was that of the page-boy in a production of "Sherlock Holmes," but before long he was in vaudeville with an act called "A Night with an English Music Hall." When the company came to America, as eventually it did, the little man with the moustache who didn't say a word throughout the performance instantly stole the show. In 1913, after he had completed his second vaudeville tour of the United States, Charlie Chaplin signed his first motion picture contract with Mack Sennett and the Keystone Film Company of Los Angeles.

That contract called for a salary of one hundred and fifty dollars a week. But almost the moment the American movie public saw his figure on the screen they expressed their pleasure so unmistakably that other studios hastened to sign him up. Within the next two years he made dozens of two-reel comedies and in 1917 put his signature to the only motion picture contract specifying a salary of a million dollars a year.

After producing "A Dog's Life" in 1918, Chaplin, along with Mary Pickford and Douglas Fairbanks, made his historic tour of the U.S. for the Third Liberty Loan drive. He followed this trip with the production of "Shoulder Arms," his hilarious war comedy which, contrary to all established notions, was a tremendous hit in a country still at war. By this time Chaplin was producing his own pictures, as well as doing the directing, writing, and most of the acting. This policy he has followed ever since, and with the advent of sound has added to his chores that of composing the musical score. In 1921 Chaplin topped all previous successes with his production of "The Kid," which introduced Jackie Coogan to the world. After making "The Idle Class," in which he played a dual role (as he does in "The Great Dictator") Chaplin made a triumphal grand tour of Europe, where he was received with wild adulation.

When he returned to America in 1919, he formed United Artists together with Douglas Fairbanks, Mary Pickford and D. W. Griffith, and it has been under that banner that he has since released his motion pictures. "A Woman of Paris," starring Adolphe Menjou, was the last of his productions in which he himself did not appear; it was an experimental film and one of the most popular and influential of its time. Charlie's later hits—"The Gold Rush," "The Circus," "City Lights" and "Modern Times"—are all classics of cinematic comedy, the acknowledged masterpieces of the man whom George Bernard Shaw called "the only genius in motion pictures."

But Charlie Chaplin is more than a genius. He is an institution, the idol of millions of all races and creeds, the champion of the pathetic and oppressed. And, at a time when the world is sore and sick at heart, the little man with the funny moustache is something of a savior, bringing with him at a time we need it most the invaluable therapy of laughter.

THE COUNT

CHAPLIN IS CHAPLIN EVEN AS DICTATOR

Charlie Chaplin is back! To old-timers who can remember the two-reelers he made more than a quarter of a century ago . . to kids who weren't alive when his last picture was released . . to almost everybody, young and old, rich and poor, American or European or Asiatic, the return of Charlie to the screen is an event of major importance. That it is in "The Great Dictator," moreover, that he is making his reappearance after an absence of five years, makes the occasion even more newsworthy. For this is the film that for two long years has been surrounded in mystery, that was reported shelved time and time again, that gave birth to more rumors and whispers than any other Hollywood production.

Now that the truth can be told, the story behind "The Great Dictator" is a very simple one. Chaplin wrote the story and the dialogue, directed the picture, produced it, played the starring dual roles, edited the film and wrote the musical score. But even for someone with the inexhaustible energy of Chaplin this takes time, and "The Great Dictator" was in production for 177 days. This is the time during which the cameras turned; actually it took two years to make the picture.

It also took two million dollars. This, too, is not hard to understand when one remembers that "The Great Dictator," being Chaplin's first all-talking picture, necessitated a complete revamping of the Chaplin studios, the addition of expensive sound equipment, and the multiplication of the daily budget. When Charlie's films were silent, he was accustomed to make them up, more or less, as he went along, often reshooting entire sequences many times before hitting on what he wanted. Such a system is of course impossible in the production of talking pictures, where every minute costs a tidy fortune, and so Chaplin prepared a complete shooting-script of "The Great Dictator" before a single scene was shot.

It was back in September of 1938 that the idea of doing a picture on totalitarian countries and the men who rule their destinies first began to take definite shape in Chaplin's mind. By the middle of the next summer casting was started and by the next September the cameras had commenced to roll. Production was technically over last March, but from that date on almost to the moment of its release, "The Great Dictator" has undergone the rigorous routine of retakes, cutting, editing and, finally, scoring, this last accomplished by Chaplin himself on an old upright piano, which he plays by ear while a corps of arrangers at his elbow transcribe his improvisations to paper.

Chaplin's decision to talk created more problems than merely the physical ones of studio equipment. To begin with, he was faced with a hazardous undertaking of giving a voice to a character that up until now he remained silent (with the exception of the song in gibberish sung in "Modern Times") and also of inventing one for his portrayal in the picture, that of the dictator himself. For the little familiar tramp—in this case a barber—Chaplin kept dialogue at a minimum, and mostly monosyllabic, while as Hynkel, the Dictator of Tomainia, he speaks in a rich and reminiscent guttural, his English interspersed with inspired passages of jargon. The two characters even move differently in the film; the sequence in which the barber appears were filmed at 16 frames a second, the dictator sequences at 25.

"The Great Dictator" represents still more technical advances than the addition of sound. In it for the first time Chaplin has discarded the makeshift backdrops and two-dimensional perspectives which appeared in his earlier films. For this new production he had constructed some of the most lavish and spectacular sets ever seen in a motion picture, some of the most elaborate props. One cannon, built for the war scenes, is 100 feet long, took two months to build, and cost $15,000. That is merely an example of Chaplin's readiness to spend his own money for a single effect that he desires; the sequence in which the cannon appears takes only a few minutes on the screen.

Chaplin's new picture represents great technical advances over his previous productions. But he remains the same Charlie that the world has grown to know and love. The moustache is still there, and the cane and the big shoes and the hat. He has learned to talk, but his message—a message of laughter which the world can understand—is still the same.

CHARLIE CHAPLIN

Admiration for the little tramp with the derby hat, the trick shoes and the expressive cane is confined to no race, class or creed. Essentially, Charlie Chaplin belongs to the "little guy" — the men, the women and the children who make up the overwhelming portion of the population of all the countries of the world.

Charlie Chaplin has long since passed the stage of being a "cult." The adulation he receives from people of all sorts and degrees is no longer clouded with phony high-brow appraisals. Even the intellectuals—notable die-hards —have surrendered to the innate charm and simplicity of the little tramp, and they no longer attempt to explain his genius in terms of their own genius!

Chaplin has been called—by actors—"the greatest living actor—not only of today, but of all time." This may sound like extravagant praise, but its tone is no more extravagant than the opinions of Chaplin expressed by world-famous figures.

George Bernard Shaw, the white-bearded iconoclast, has referred to Chaplin as ". . . the only genius in motion

pictures . . ." and, adding the proverbial Shavian touch, ". . . the only man living . . . who knows as much about filming as I do!"

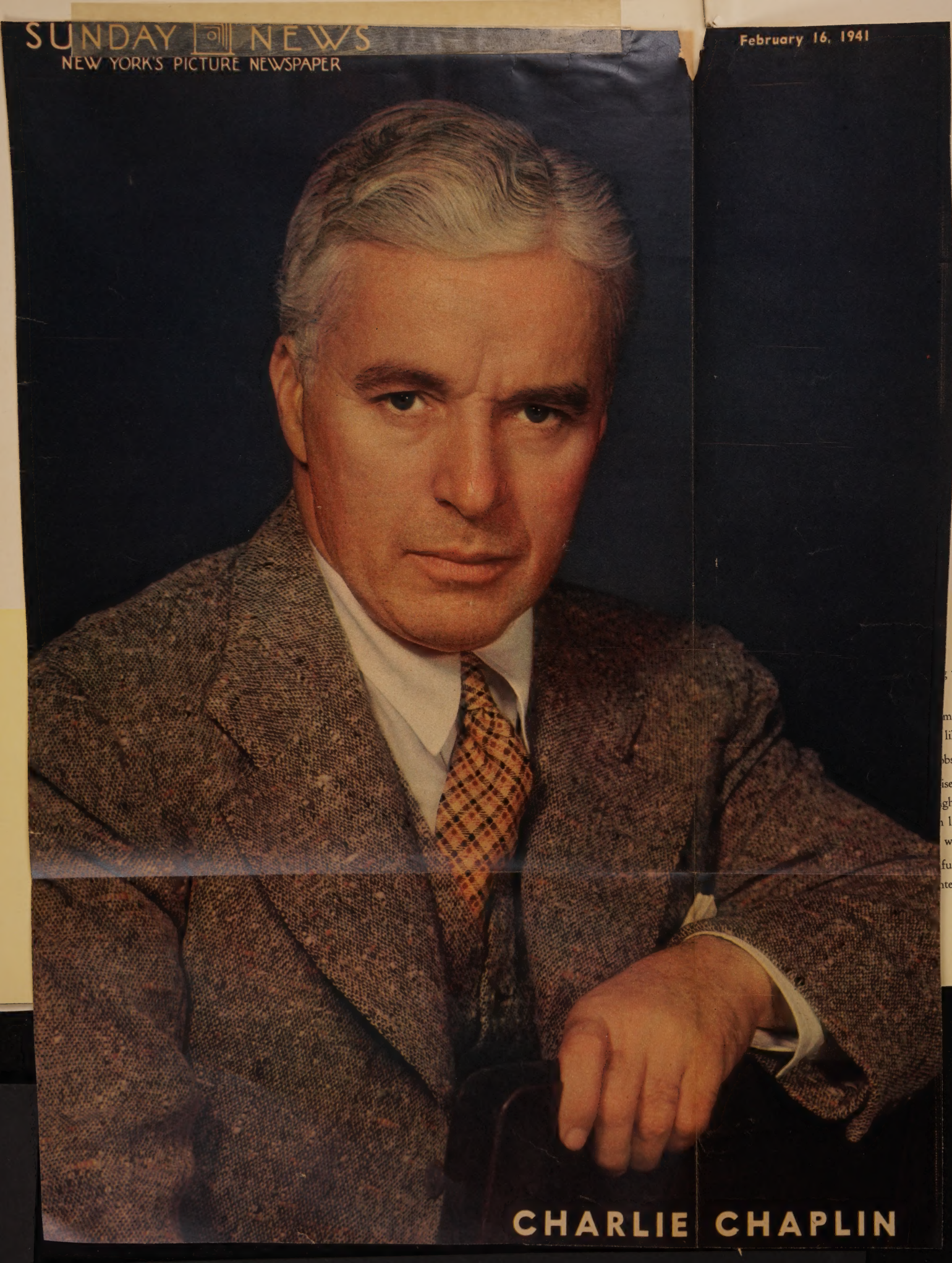
Alexander Woollcott, famous author and critic, bestows this tribute: "His like has not passed this way before, and we shall not see his like again."

The late Will Rogers observed, "Chaplin is the only genius developed in the films since they started."

The most unstinted praise of all, perhaps, comes from Chaplin's own countryman, Thomas Burke, author of the famous "Limehouse Nights." Burke wrote: "He is the man who has brought the whole civilized and uncivilized world together in warm laughter and delight." Burke's is a summation which might well apply to the message "The Great Dictator" will convey to a storm-tossed world!

But, while not unmindful of the tribute of the great, Chaplin himself prefers the form of praise he gets from the little man — laughter!

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
February 16, 1941



CHARLIE CHAPLIN

Pictured here are this week's winners of $25 Awards of Honor in the 10th Annual Beautiful Child Contest. These children are also entitled to six cabinet photos free at The News Studio. Each is still in the running, as are all other contestants, for the grand prizes of $1,000, $250 and $100. Entry blank will be found in the main news section.

Edward Layden, blonde, blue-eyed son of George and Marguerite Rayner Layden, of Greenport, L. I., boasts nearly perfect proportions for a lad who'll be 5 in May. He is 42 inches tall and weighs 40 pounds. Father is an oyster boat captain. (Berkeley Studios)

This handsome little husky is 11-months-old Michael W. Norton, son of Woodward B. and Kathryn Molina Norton of E. 83d St., New York City. He has hazel eyes, dark blonde hair, weighs almost 23 pounds and is 30 inches tall. Dad's a journalist. (By David Berns)

Barbara Joan Gruenwald of Kimball St., Brooklyn, is an attractive gray-eyed blonde who is 51 inches tall and weighs 60 pounds—excellent proportions. She'll be 8 in October. Her parents are Paul J. and Mae Zarotney Gruenwald. Dad is a telephone installer. (NEWS Studio)

His name is Jack Dempsey and he's plenty husky, too, this son of James and Anne Mulcahy Dempsey of E. 29th St., Brooklyn. Jack will be 3 in November, stands 34 inches high and weighs 33 pounds. He has blue eyes and blonde hair. Dad's an engineer. (Mishkin Studios)

▲ This charmer is from Augusta, Ga. Those big, brown eyes belong to golden-haired Ruth Wray Davis, a real Southern belle. She will be 5 in May, this daughter of O. W. and Ruth Wray Davis. She is 43 inches tall and weighs 44 pounds. Her father is a druggist. (J. B. White & Co.)

▲ This cheery smile is one of the chief charms of Janice Johnson, brunette beauty from Trenton, N. J. She has brown eyes, black hair, stands almost 5 feet 2 inches and weighs 103 pounds. She'll have her 14th birthday next month. Parents are John and Carolyn Manne Johnson. Her father is a plasterer.

Myra Stasukevich is a blonde, hazel-eyed beauty from Wilkes-Barre, Pa. She is 41 inches tall, weighs 39 pounds and will be 5 years of age in April. Her parents are Nick and Eva Kwochka Stasukevich. Dad's a

Neal Horan Jr. is the right weight—115 pounds—and height—5 feet 4 inches—for his age. He'll be 15 in September. He has brown eyes and hair, this handsome son of Neal and Isabelle Izett Horan of West

Chubby-cheeked Marguerite Ciccone h just celebrated her third birthday. She h great brown eyes, brown hair, weighs pounds and is 35 inches tall. She is t daughter of Rocco and Carmela Col

THE PEOPLE IN

JACK OAKIE

as the "other dictator" in the Chaplin film, has one of the richest parts in his long career as a comedian. Born Lewis Offield in Sedalia, Mo. in 1903, Oakie has been acting since he was sixteen, with only a brief intermission from the screen in 1938 when he deserted Hollywood to head a nation-wide radio program.

PAULETTE GODDARD

playing Hannah, the daughter of the Ghetto, is at home in a Chaplin picture. Her first big break came in "Modern Times" when Charlie advanced her to the position of star after seeing her do a "bit" in Eddie Cantor's "Kid From Spain." Since then she has appeared in "The Young in Heart," "Dramatic School," "The Cat and the Canary," "The Women," and "The Ghost Breakers," to mention only a few of her recent pictures.

MAURICE MOSCOVICH

playing the role of the kindly old Jaeckel in "The Great Dictator," died only a few months after completion of the picture. Much mourned by drama lovers everywhere, the late Mr. Moscovich began his career in the last century, appearing first in his native Russia and later on the principal stages of Europe and America.

THE PICTURE

REGINALD GARDINER

as the sympathetic Schultz, reached fame overnight on Broadway by imitating wallpaper, train-whistles and furniture. Since his first appearance on the New York stage his services have been constantly in demand both there and in Hollywood, where he has lent his talents to several motion pictures.

EMMA DUNN

Mrs. Jaeckel in "The Great Dictator," has been playing mothers ever since she was twenty and Richard Mansfield played her son. As "Old Lady 31," a part created especially for her by Rachel Crothers, she scored a phenomenal success on Broadway, and has since appeared in dozens of Hollywood films.

BILLY GILBERT

who has literally sneezed his way to success, plays Herring in "The Great Dictator." Gilbert was born in Louisville, Ky. in 1894, and has spent practically his entire lifetime on the stage or before the motion picture cameras.

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